DOCUMENT RESUME

ED 339 632 SO 021 376

AUTHOR Trafton, Joyce
TITLE A Red Sun Emerges: A Study of Nature in Japanese Culture.
PUB DATE 91
NOTE 50p.; Several of the figures and illustrations that appear in this document may not reproduce well.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052) -- Guides - Classroom Use - Instructional Materials (For Learner) (051)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Area Studies; Cultural Context; *Cultural Education; Cultural Influences; *Cultural Traits; Environmental Influences; Foreign Countries; *Foreign Culture; Global Approach; Philosophy; *Regional Characteristics; Religion; *Resource Materials; Secondary Education; Social Studies
IDENTIFIERS *Japan; *Japanese Culture

ABSTRACT

A collection of materials to help teachers and students learn how the relationship of the Japanese people to their natural surroundings is integral to an understanding of Japanese culture. The materials are organized into the following sections: (1) Introduction: Ura ni wa Ura ga iru (The reverse has its reverse side); Kami-sama no Kuni (Land of the Gods); Nihon no Sozo-sha (Japan's Creation). (2) The Concept of Nature: Shukyo to Firosofikaru Saisho (Religious and Philosophical Origins); Shinto (The Way of the Gods); Buddhism (The Religion of Eternity); Zen (Meditation); Confucianism (Moral Code); Ki (The Universal); Shibui (The Relationship between Elegance and Simplicity); Chado (The Way of the Tea); Ikebana (Flower Arrangement). (3) The Effects of Nature on Culture: Shodo (Calligraphy); Mon (Crests); Kenchiku (Architecture); Ichiban Ii Tokoro (The Best Places); Bungaku (Literature); O'Matsuri (Festivals); Bijutsu no Yugen (Mystery and Depth in Art). (4) Conclusions: Wa (Collective Harmony). A 52-item bibliography is included. (DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

SO-JS

ED339632

A RED SUN EMERGES
A Study of Nature in Japanese Culture

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
JOYCE TRAFTON
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Joyce Trafton

SO 021 376

BEST COPY AVAILABLE

CONTENTS

I. Introduction
Ura ni wa Ura ga iru (The reverse has its reverse side) 1

Kami-sama no Kuni (Land of the Gods) 6

Nihon nO Sōzō-sha (Japan's Creation) 13

II. The Concept of Nature
Shūkyō to Firosofikaru Saisho (Religious and Philosophical Origins) 14
Shintō (The Way of the Gods) 14

Buddhism (The Religion of Eternity) 17

Zen (Meditation) 19

Confucianism (Moral Code) 19

Ki (The Universal) 21

Shibui (The Relationship between Elegance and Simplicity) 23
Chadō (The Way of the Tea) 23

Ikebana (Flower Arrangement) 25

III. The Effects of Nature on Culture
Shodō (Calligraphy) 27

Mon (Crests) 28

Kenchiku (Architecture) 28

Ichiban Ii Tokoro (The Best Places) 30

Bungaku (Literature) 32

O'Matsuri (Festivals) 34

Bijutsu no Yūgen (Mystery and Depth in Art) 37

IV. Conclusions
Wa (Collective Harmony) 39

Notes 40
Illustrations 42
Figures 44
Bibliography 45

Illustrations

			page
1.	Sumi-e Pine Tree	Yamada, Sadami	1
2.	"The reverse has its reverse side	Galef, David	5
3.	Mount Fuji	Maraini, Fosco	9
4.	Mount Fuji	Neuer, Roni	9
5.	Cherry Blossoms - Sumi-e	Yamada,Sadami	12
6.	Torii Gate	Greenbie,Barrie	15
7.	Great Shrine of Izumo	Maraini, Fosco	16
8.	Japanese Proverb	Galef, David	20
9.	Chado	Soshitsu,Sen XV	24
10.	Tea House	Greenbie,Barrie	24
11.	Ikebana	Ikebana Hdqtrs	25
12A.	Shodo	Komatsu, Shigemi	27
12.	Mon	Audsley, George	28
13.	Inside-outside relationships	Greenbie, Barrie	29
14.	Boy's Day	DeMente, Boye	34
15.	Shinto Festival	National Geographic, June'84	35
16.	Motifs from Nature	Audsley, George	38

Figures

page

1. American Hierarchical Accomplishments 2
2. Japanese Traditional Accomplishments 2
3. In and Yo - the Transition Zone 3
4. Map of Japan 6
5. Sectional View of Japan 8
6. River Gradients 8
7. Nihon 13
8. Gorinto and Ishidoro 18
9. The Universal 22
10. Ikebana yakueda 26
11. In and Yo in Ikebana 26
12. Architecture 30
13. Haiku 33

INTRODUCTION

Ura ni wa Ura ga Aru
(The Reverse Has Its Reverse Side)

I sit idly here
in the forlorn shadows
of a mountain dusk -
my heart confronted
by a single pine.

Tsurezure to
yamakage sugoki
yūgure no
kokoro ni mukau
matsu no hitomoto[1]
(Monk Saigyo)

Once an American has escaped his cultural cocoon, he will find exciting and diverse fields of cultures to sample. One of the most exotic and mysterious cultures is that of Japan (Nihon).

The Nihon experience is like an exhiliarating fireworks display (hanabi). For every answer there's an explosion of questions. The seeking becomes endless as one attempts to understand the Japanese as they understand themselves. The Nihon experience is perhaps best obtained contemplatively as one sits"idly in the forlorn shadows of a mountain dusk" confronted by a "single pine".

America'a opaque cultural blocks are stacked one upon the other. The facade of this cultural structure radiates pride in the hierarchical accomplishments. (Fig. 1)

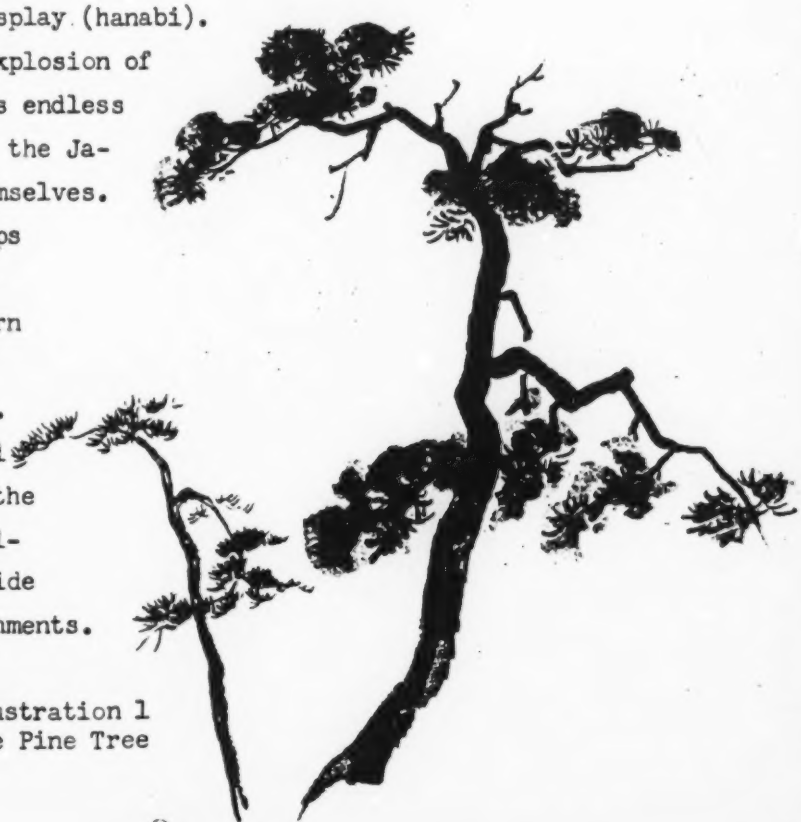


Illustration 1
-Sumi-e Pine Tree

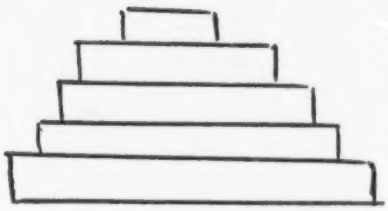


Fig. 1 American Hierarchical Accomplishments - Opacity

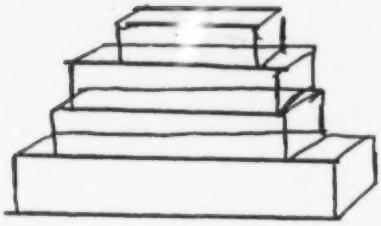


Fig. 2 Japanese Transitional Accomplishments - Transparency

On the other hand, the Japanese build with transparent blocks so that their cultural progress when viewed from above transitions one accomplishment into another. The blending is like that used by the watercolorist employing wet-on-wet technique to create subtle build-up of colors.(Fig. 2)

Perhaps the greatest enigma of Japanese culture is their ability to adopt, adapt, and harmonize. In striving for harmony, the appreciation of beauty has become a national pastime, an art in itself. In Japan, a country blesssed with natural beauty, they have responded so actively with nature that beauty and nature have practically become synonymous. Beauty and nature are blended into all that is Japanese.

" . . . theart of any active response to knowledge, lies in the area of making connections."[2] To understand the importance nature has upon Japanese culture, nature must be separated from culture to make connections. "A close observation of nature can allow the intimate identification and spiritual consonance that can give birth to the creative act."[3]

Separating nature from the "universal" permits an awareness of a new construct which necessitates going to nature to learn about nature. Once understood, the concept of nature will blend into the Universal, no longer being a "subjective counterfeit."

> "Go to the pine if you want to learn about the pine, or to the bamboo if you want to learn about the bamboo . . . . However well-phrased your poetry might be, if your feeling is not natural - if the object and yourself are separate - then your poetry is not true poetry but merely your subjective counterfeit."[4]
>
> (Matsuo Basho)

In order to understand the Japanese concept of nature, several pertinent words need translated. It is these words that have no direct English translation that are the essence of a philosophical orientation that smooths the seams of the Japanese cultural components.

"Shibui" (restraint) is the relationship between elegance and simplicity. It is creative idleness between in and yo, functioning much like the corpus callosum as a transition zone. (Fig.3) It is this concept that enables a relationship between the artificiality of man and the naturalness of nature.

"Yūgen" (emptiness or subtlety) is the highly trained ability of an individual to see below the surface. An individual possessing yugen has perceptual skills within the realm of pure seeing.

"Myō", the soul of an object, is not perceptible to those who are overbearing, egotistical, and proud. Myo prevents connections from being made.

"Akogare" (transcendental yearning for an experience outside the realm of everyday experiences) is a"quality that can bring closer a distant and some intuited sense of some larger emotional, even philosophical reality."[5]

"Aware" expresses a truly personal grasp of the fundamental power and the deep significance of life. It encompasses a deep sensitivity to the world and therefore nature.

"Sabi" is a deep sensitivity to signs of aging such as rust, moss, fading, wrinkles, or cracks.

"Wabi" according to the Zen Master Yasuda-Tenzan-Roshi is a"state of scarcity". It does not mean to lack but rather to minimize that which is considered essential.[6]

Regardless of the cultural situation, the concept of each of the above words is significant to understanding apparent dichotomies. Unique to Japanese culture is the ability to take apparent dichotomies such as artificiality and naturalness and blend them so there is harmony. Western attitude views naturalness and artificiality at opposite ends of a continuum. The Japanese merge both into a harmonious whole."The reverse has its reverse side."[7](Illustration 2)

BEST COPY AVAILABLE

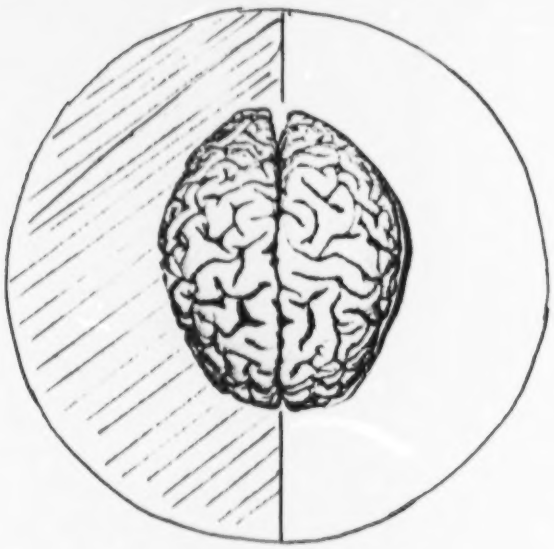


Fig. 3
In & Yo

"Are we to look at the cherry blossoms only in full bloom, the moon only when it is cloudless?... Branches about to blossom or gardens strewn with faded flowers are worthier of our admiration ... In all things, it is the beginnings and ends that are interesting ... Are we to look at the moon or the cherry blossoms with our eyes alone?

Beginnings that suggest what is to come, or ends that suggest what the cherry blossoms have been allow the imagination to expand beyond the literal facts".[7]

Nihon, Kami-sama no kuni (Japan, Land of the Gods), is a cherry tree about to blossom, a red sun captured in the clouds of isolation slowly emerging.

Ura ni wa
Ura ga iru

"The reverse has its reverse side.

Illustration 2

BEST COPY AVAILABLE

Kami-sama no Kuni
(Land of the Gods)

Rokeishyan (Location)

The Japanese archipelago of over 3,900 islands located off the eastern coast of Asia stretches in a south, south-westerly fashion from 45°25' north latitude to 20°25'north latitude. Tip to tip from Okinawa to Hokkaido, it is 3800 kilometers long. If superimposed over the eastern United States it would run from Bangor, Maine to Jacksonville, Florida.

Its total area is 377,815 square kilometers, 1/25th that of the United States. Honshu, the main island, is sixty percent of the total area. The other three main islands are Shikoku, Kyushu, and Hokkaido. (Fig. 4)

Kikō (Climate)

The greatest part of Japan falls within the temperate zone and is within the northeastern end of the monsoon area. Although the weather varies from place to place and is generally mild, northern Japan has sub-arctic weather with the mean being 6.3 Celsius. In Okinawa, the largest southermost island situated in the subtropical zone, the mean is 22.4 Celsius.

Continental air currents from the northwest dominate winter weather while oceanic air currents from the southeast prevail during the summer.

The Japan Current (Kurosio -black tide) washes the southern coast. The warmth of this current allows coral reefs to grow abundantly in the south. Similar to the Japan current is the northerly flowing Tsushima Current. The Chishima Current, a cold water current, originates in the Bering and Okhotsk Seas and washes the coast from Eastern Hokkaida to the Sanriku Coast. Rich in plankton and muddled green in color, it has been given the nick-name "Oyashio" meaning parent tide. It is abundant in trout, cod, and salmon.

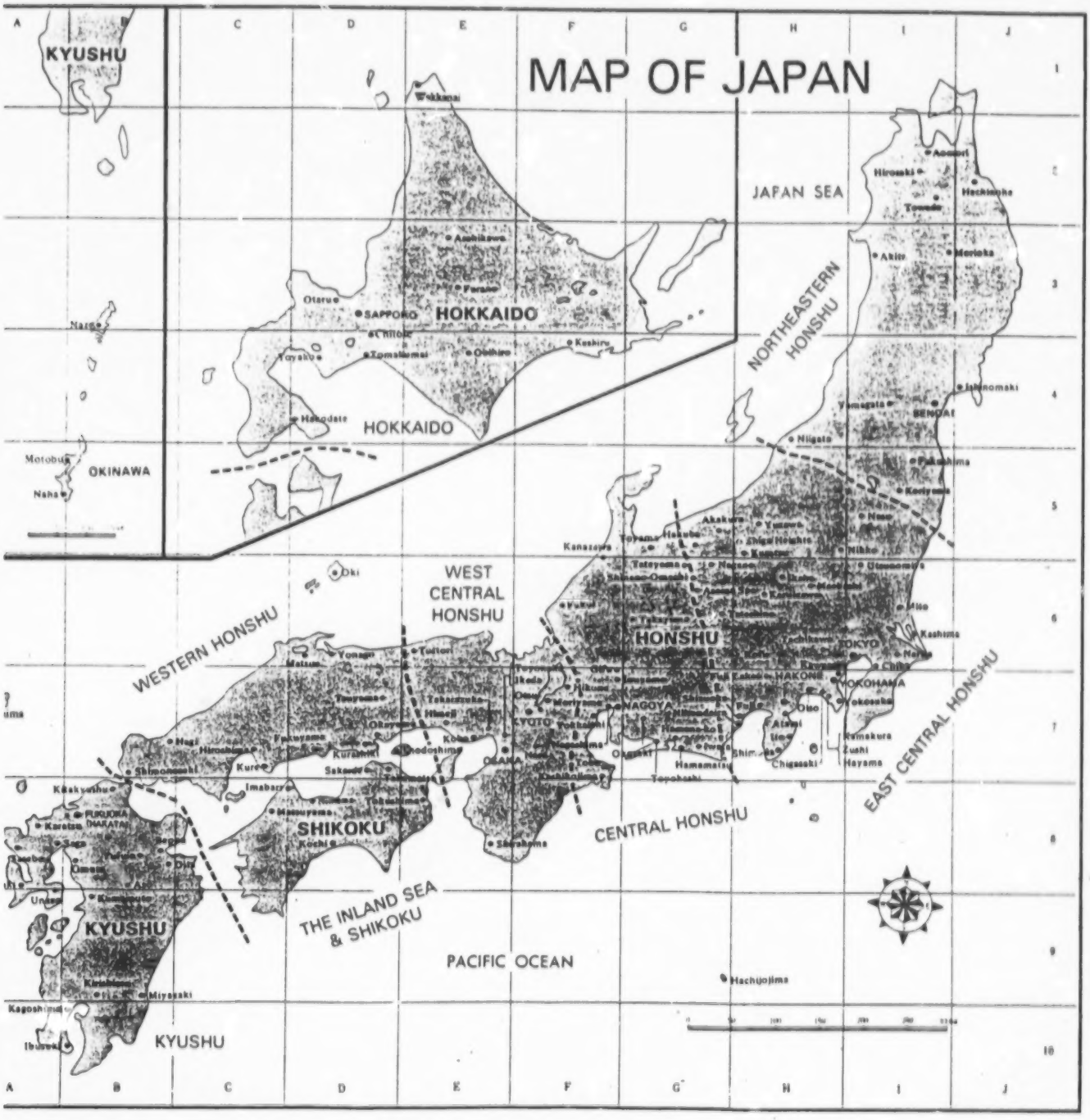


Figure 4

BEST COPY AVAILABLE

Japan has one of the highest precipitation rates in the world. Six hundred billion tons of rain and snow fall every year.

Topagurafi (Topography)

The topography of Japan is complex. It is part of a long chain of mountains that extends from southeast Asia to Alaska. The mountains in Japan which absorb about seventy-one percent of the total land area are mostly uninhabitable. More than 532 of them are over 2000 meters high with the tallest being Mount Fuji (Fujisan) at 3,770 meters. (Illustrations 3 and 4)(Fig. 5)

There are a total of 77 active volcanoes providing numerous hot springs in which the Japanese indulge. Besides volcanic activity, the islands are subject to numerous tremors and earthquakes most of which have been mild. In 1923, however, a strong quake was responsible for the deaths of at least 125,000 people.

Through numerous verdent valleys, swift rivers flow. The longest river, the Sinano, flows from the foot of Mount Kobushi, north of Tokyo to Nigata. (Fig. 6) In spite of the abundance of rivers making Japan fifth in the world in hydroelectric power, large demands have created power shortages and have necessitated the building of dams.[8]

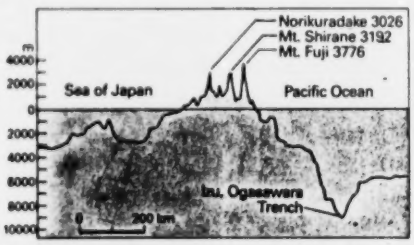


Fig. 3 Sectional View of Japan (Kahokugata, Ishikawa Prefecture,–Atami, Shizuoka Prefecture) *Courtesy of Gakken*

Fig. 5

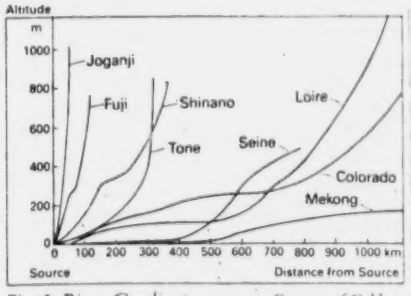


Fig. 5 River Gradients *Courtesy of Gakken*

Fig. 6

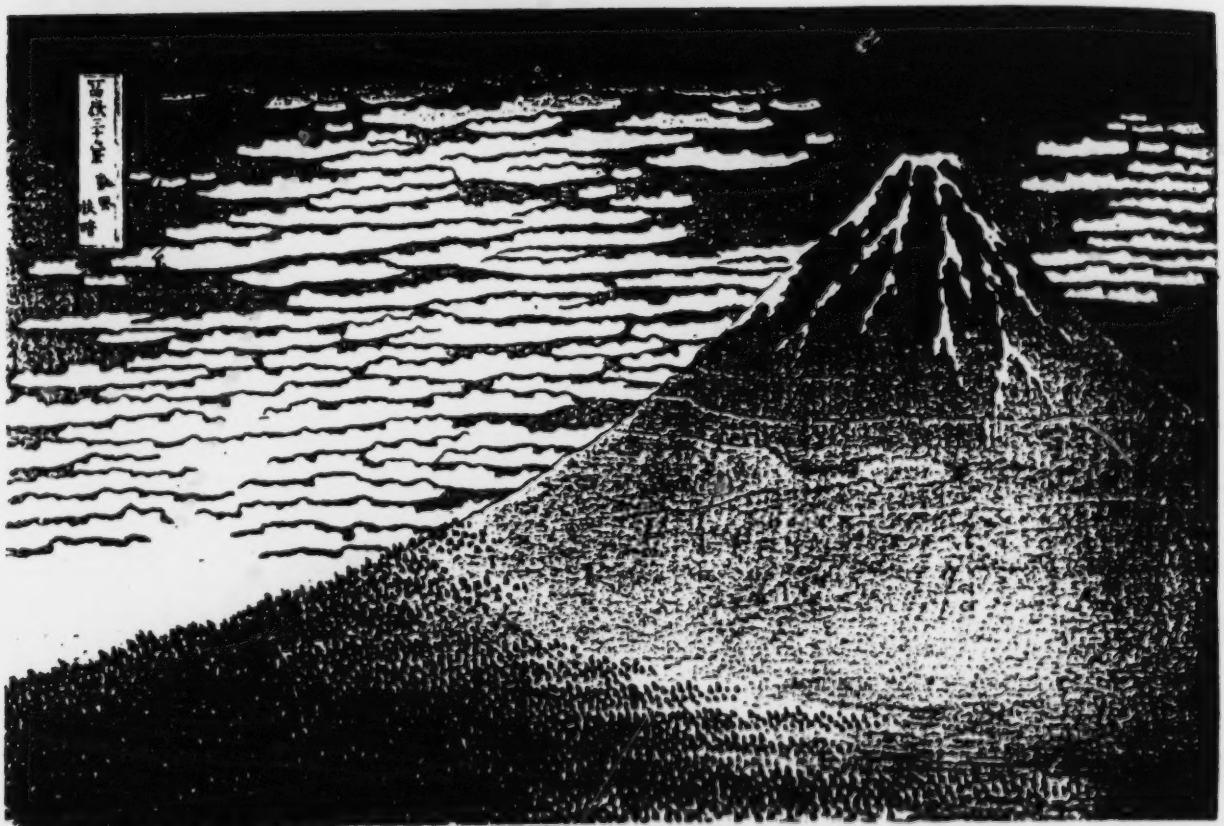
Grazing land is only 1.6 percent of Japan's land area. It has not been feasible or economical to develop additional grazing areas because of cheap animal imports. Much of the pasture areas are reverting back to forests.

Gnarled green pines cling precariously to numerous bizarre rock sculptures created unceremoniously by pounding waves and the tide. These

Mount Fuji -
a photograph
and woodcut,

Illustration 3

Hokusai *Mount Fuji on a Fine Day with Breeze*, from the series *Thirty-six Views of Mount F (Fugaku Sanju-rokkei)*
Oban, Nishiki-e, 25.5 × 38 cm
Publisher: Nishimura-ya Yohachi. Date: c. early 1830's. Takahashi Collection, Japan
Mount Fuji in summer against the fleecy clouds.



BEST COPY AVAILABLE

Illustration 4

prolific and grotesque shapes have lead to the creation of a variety of demons and monsters apparent both in the arts and literature.

Baiorojikaru Fichyazu (Biological Features)

Since forests cover more than two-thirds of Japan's mountainous regions, there are abundant broadleaf and coniferous trees. Most common are the Japanese cedar (sugi), cypress (hinoki), and red pine (akamatsu). Blossoming trees such as the camelia, apple, plum, peach, and cherry are numerous. The sub-tropical island, Okinawa, has masses offlowers - orchids, hibiscus, deigo, and azaleas-nurtured by a flower-conscious society.

Animals native to Japan include the brown bear, the wild boar, deer, racoon, monkey, antelope, and wolf. The Iriomote wildcat is unique to the southern island of Iriomote.

Two poisonous snakes inhabit the islands - the viper, mamushi of Honshu, and the habu of Okinawa.

Children enthusiastically collect insects with nets. Favorites include the butterfly (cho-cho), dragon fly (tombo), fireflies (hotara), and cicada (semi). They are proudly displayed in tiny colorful cages.

During the sixties, Japan took strict measures to protect the environment and continues today to safeguard its natural resources. Over 27 national parks and 54 quasi-national parks have been protected.

Kisetsu no Bunka (seasonal Culture)

"Seasonal mindedness is one of the primary characteristics of the Japanese." [9]

(Shunkichi Akimoto)

Aki (Autumn)

The golden autumn, reflecting the impermanence of life, brings relief from the hot humid summer. The Japanese take this special opportunity to celebrate nature.

One of the most popular features of the autumn is moon-viewing. During the fall evenings, hundreds of devoted followers gather at centuries-old moon viewing locations to contmplate the moon and write poetry.

Fushiwabite
  tsuki ni ukaruru
michinobe no
  kakine no take o
harau akikaze

Too restless to sleep,
I am lured out by the moon -
and along my path,
sweeping past the bamboo fence,
comes a gust of autumn wind.[10]

"Shinmiri", an important word associated with the fall, suggests an atmosphere charged with tranquility and sad contentment. Moon-viewing or observing a Japanese garden during the rain are the essence of a shinmiri experience.

Listening to the sounds of insects and making pilgrimages to remote mountain shrines are also ways to celebrate autumn nature. Although "sabishi" (loneliness and emptiness) is a word associated with the fall, it is in no way indicative of the prevailing attitude of pleasure that the Japanese enjoy during this season.

Fuyu (Winter)

Yuki yo tote
mado hikiakuru
akebono ni
 tonari no sato mo
hito oto no shite

"It's snowed!" I see,
opening up my shutters
  to the light of dawn -
when from next door comes the sound
  of a man doing the same thing.[11]

In spite of the coldness and dampness of winter, the Japanese have found many ways to enjoy its natural beauty. Snow viewing and plum-viewing expressed in haiku are favorites. Special stone lanterns were created so the garden in its evening winter attire could be seen and appreciated. Shunkichi Akimoto wrote that the blooming plum blossoms that they were "naked and fragile amidst the snow and wind of late winter". They symbolize the virtues of chastity, courage, and austerity under adverse conditions. Decorations of pine, bamboo, and plum adorn the home

as the old year ends and Oshogatsu, The New Year, is celebrated.

Haru (Spring)

Au hito ni
  mata sasowarete
tachi kaeri
  onaji yamaji no
hana o miru kana

A person I meet
  invites me to come along
and so I return
  along the same mountain road
to see the blossoms again.[12]

In the spring, the beautiful cherry blossom song,"Sakura", echos throughout the nation as thousands of Japanese celebrate one of the most important social events of the year. The custom, dating back to the 11th century, pays homage to the fragile pink blossoms that symbolize the beauty of nature and the impermanence of all things especially life. (Illustration 5)

Natsu (Summer)

Tsuyu fukaki
  niwa no asaji ni
kaze sugite
  nagori suzushiki
yudachi no sora

Over heavy dew
  on the weeds in my garden,
the wind passes -
leaving coolness in its wake
  in the stormy evening sky.[13]

BEST COPY AVAILABLE

Summer's special word is "assari" meaning light-hearted and relaxed. As in all seasons, summer is a special time to enjoy nature. Summer pleasures include boating, hiking, swimming, and watching open-air theatre presentations in natural settings.

To relieve summer heat, individuals often bathe then sit to contemplate the outdoors. The Japanese garden is a favorite spot to contemplate. This relaxation to enjoy the coolness,"yuzumi" has unfortunately been somewhat replaced by air conditioners in modern homes.

In mid-July or early August, the colorful Bon Odori returns to welcome the spirits of all things especially those of ancestors.

Nihon (Japan) is a beautiful sculpted garden continuously transformed by the seasons. As is typical of the Japanese desire for harmony, the beneficial charateristics of the seasons are utilized to the fullest while those that are adverse are simultaneously minimized.

Natsu yasumi Okinawa ni

The natural beauty of Okinawa resounds in a kaleidoscope of variegated colors. Feathery gnarled pines grasp the grotesque black rocks anticipating the ferocity of the typhoon winds. The abundant red hibiscus vibrate against the lush greeness of the inviting but deceptive jungle. The habu waits. In the trees the deafening sounds of cicada sing harmoniuosly while multi-colored butterflies whisper flawlessly past the dew sparkling on the silver webs of the yellow and black banana spiders. Along the shimmering white coral beaches, the frothy residue is renewed constantly by the ceaseless rhythm of pounding waves that dance around emerald islets nestled in the azure sea.

Reflections on summer in Okinawa
by the author

NIHON NO SŌZŌ-SHA
(JAPAN'S CREATION)

The Japanese Islands were created by the god Izanagi and the goddess Izanami who so admired their work that they descended to the islands to live. They gave birth to the sun and the moon, storms, fire, and the lesser kami or spirits who became the descendents of the Japanese people.

Therefore natural objects and phenomena became ordained by divine spirit. In order to live in harmony with nature and avoid upsetting the balance of nature, individuals developed a reverence for nature.

The age of the gods ended in 660 B.C. The grandson of the goddess seized Japan by force and became Emperor (Tennō). The translation for "tennō" is actually not emperor but rather "Royal Son of Heaven".

Nihon or Nippon became the "Land of the Sun" as seen from China. The Chinese word for Nihon is Jih-pen from which the word Japan is believed to have originated.[14] The Chinese kanji characters for Nihon meant "source of the sun".(Fig. 7) The sun became the symbol for the national flag.

NI - meaning sun or day

HON - meaning root or origin (also book)
NIHON (Japan) - origin of the sun

Figure 7

The Concept of Nature

Shūkyō to Firosofikaru Saisho
(Religious and Philosophical Origins)

Shintō - The Way of the Gods

Shintō, indigenous to Japan, is a form of animism combined with ancestor worship. It is comprised of two characters meaning "god" and "way".

General Principles of a Pious Life, the Shintō manifesto, states that "Shinto is the great way of eternal heaven and earth. Its mission is achieved through . . . the Kami."

Kami inhabit the tripartite universe. The word means head, above, or superior. It is loosely translated as god. Having no shape of their own, kami reside in vessels, objects, animals, mountains, streams. . . potentially anything. That in which they abide is called the shintai or go-shintai which means "god body". Motori Norinaga (1730-1801) defined kami.

> "The term kami is applied in the first place to the various deities of Heaven and Earth who are mentioned in the ancient records, as well as their spirits (mitama), which reside in the shrines where they are worshipped. Moreover, not only human beings, but birds, beasts, plants and trees, seas and mountains and all other things whatsoever which deserve to be dreaded and revered for the extraordinary and preeminent powers which they possess are called Kami."[15]

An important aspect of this early religion was a deep reverence for the spiritual and aesthetic. Nature was therefore an integral part of their lives. After all, Nature was begotten by the gods and was part of the Universal. In spite of many natural disasters, the Japanese believed "Issun no mushi ni mo go-bu no tamashii"(everything had its place) [16] or even a one-inch insect has a half-inch soul.

Shrines, jinja, were built on mountains because it was believed that souls went to mountains where they were surrounded by natural beauty.

The origin of the torii or entrance gate is unknown. Translated literally it means "bird" or "to be". The characters were Chinese likely selected because of their sounds rather than their meaning.(Illustration 6)

The great Shrine of Izumo (Illustration 7) is one of 100,000 Jinja throughout Japan where for centuries worshippers have clapped twice to invoke the kami of the shrine.

Fertility of all living things as well as cleanliness were essential. Even today, phallic symbols abound as the people prepare for the Honen Matsuri at the Oagata Shrine in Inuyama and the Taagata Shrine in Komaki. In this ritual ceremony, the joining of male and female elements is celebrated to produce abundant crops.

Even with the advent of Buddhism in the 6th century A.D. Shintō survived and assimilated Buddhist doctrine so that Shintō divinities were all traceable to the One Reality (Honji Suijaku). The Japanese did not have a word for Nature until Buddhism arrived. The commingling of man and nature was further strengthened because Buddhism brought with it visual symbols of its doctrine.

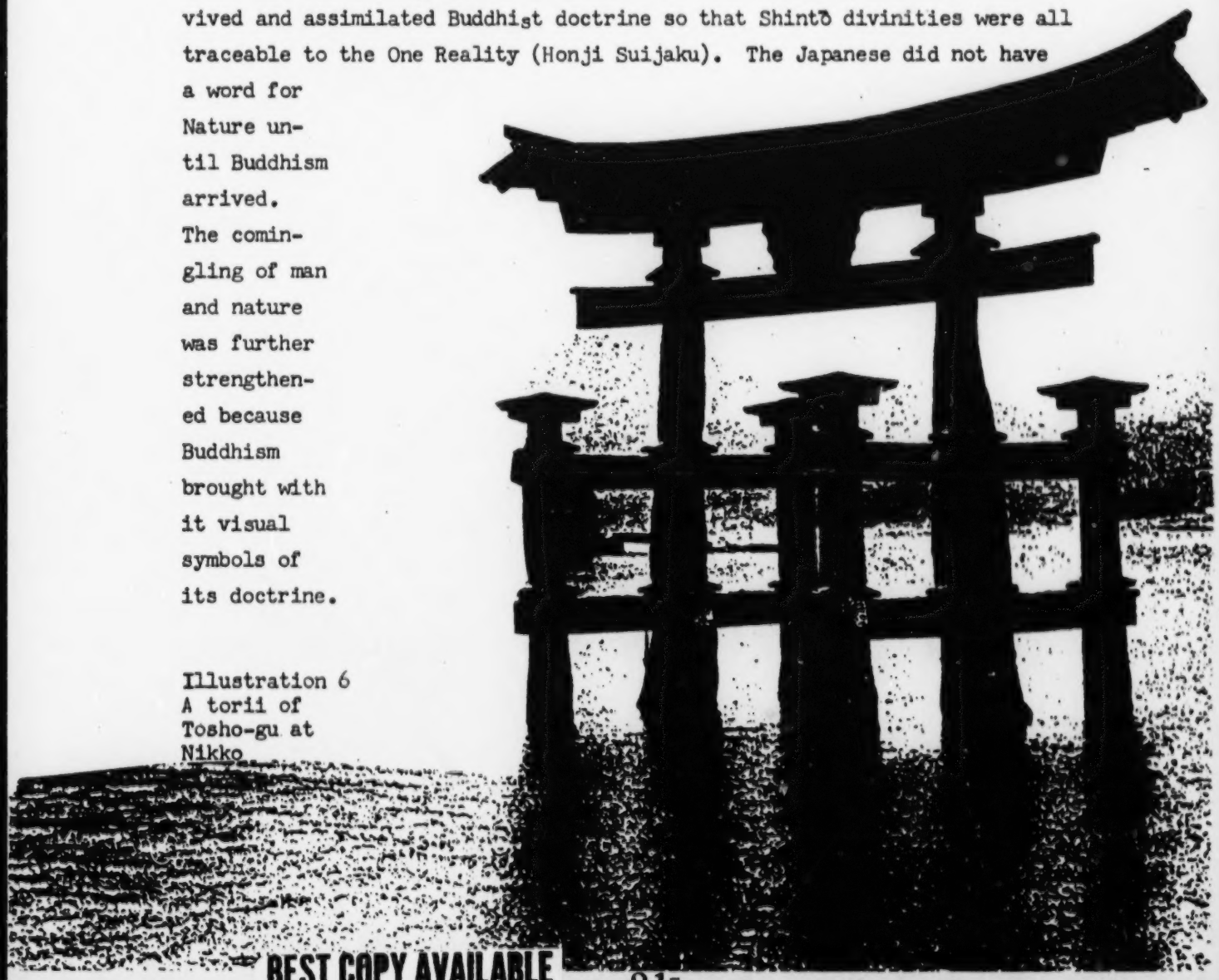
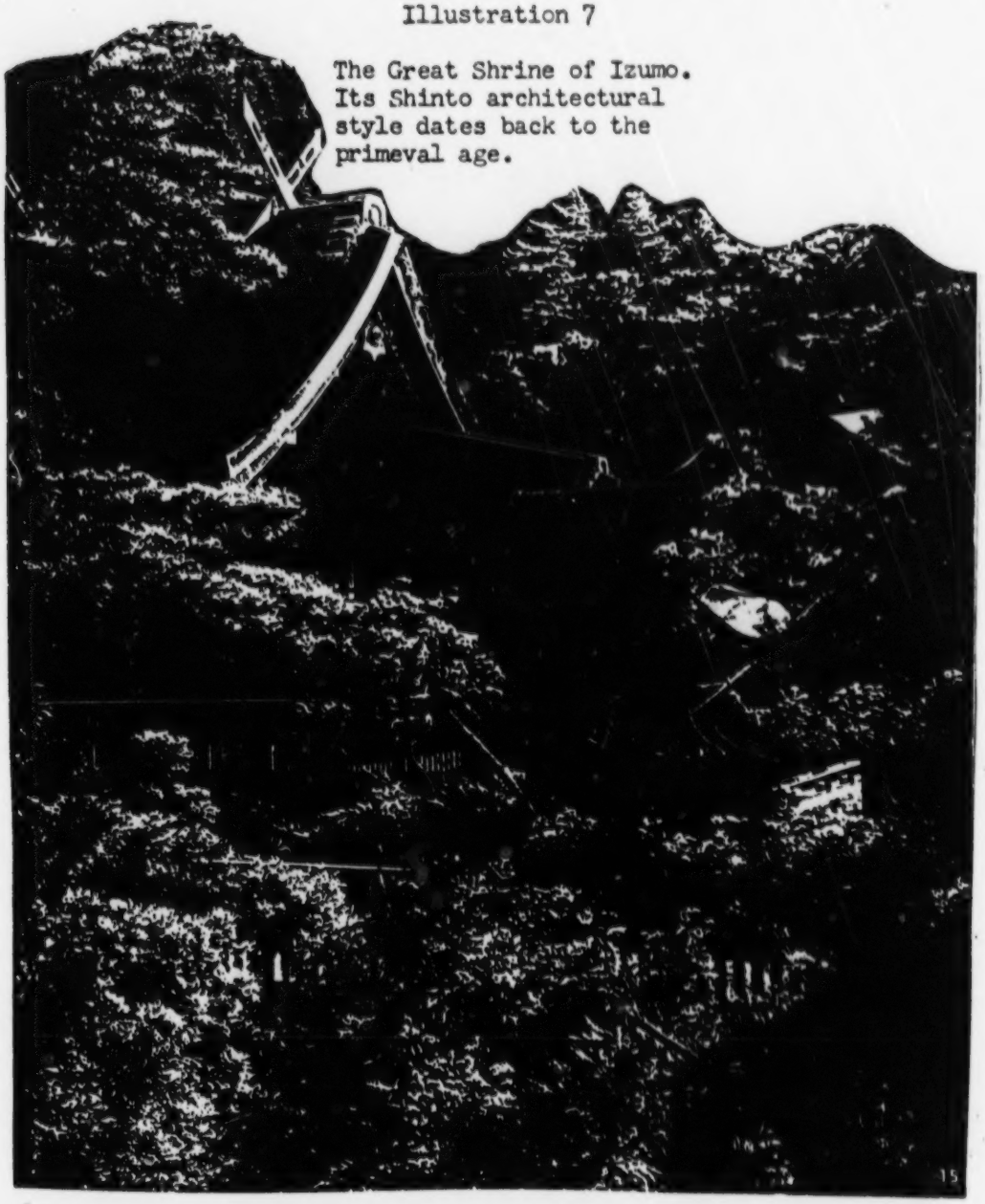


Illustration 6
A torii of Tosho-gu at Nikko

BEST COPY AVAILABLE

Illustration 7



The Great Shrine of Izumo. Its Shinto architectural style dates back to the primeval age.

Mishime hiku
miwa no sugimura
furinikeri
kore ya kamiyo no
shirushi naruramu[17]

Dangling sacred cords,
the cedars around the shrine
are now full of years.
And this itself is a sign
left from the Age of the Gods

BEST COPY AVAILABLE

Buddhism - The Religion of Eternity

Kokoro o ba
 kanete nishi ni zo
okurinuru
 waga mi o sasoe
yama no ha no tsuki

It was long ago
 that I sent my heart away
  toward the west*
Now won't you take my body too -
O moon† on the mountain rim?[18]

*refers to the "western paradise" of Amidist Buddhism to which those relying on the mercy of Amida would go after death.

† The moon was often used as a symbol of Buddhist enlightenment- a bright light shining in the darkness.

Buddhism, introduced from China in the sixth century A.D., became a medium for cultural expression. Through chano-yu, ikebana, sumi-e, mingei, ukiyo-e, noh and numerous other forms of expression, it became the dominant influence on Japanese life particularly when it amalgamated with Shintō during the 8th century.

Sākyamuni Buddha's teaching looked at daily life with man at the center. Naturally, it meant introspection and reflection to gain insight into one's own being and one's relationship with the environment.

A major theme became the impermanence of life (mujō)- here today and gone tomorrow. Cherry blossoms became a symbol of this impermanence. "Those cherry blossoms: were they dream, or reality?"[19]

The lotus blossom also took on significant meaning with each petal representing a universe with its own buddha. Windows in the shape of lotus blossoms were a typical feature of the Buddhist temple. Posts in the shape of inverted lotus flowers were prevalent throughout the layout of the temple. "Hachisu koso Kiyoki hana ni wa suguretare (The lotus is the best of pure blossoms)"[20]

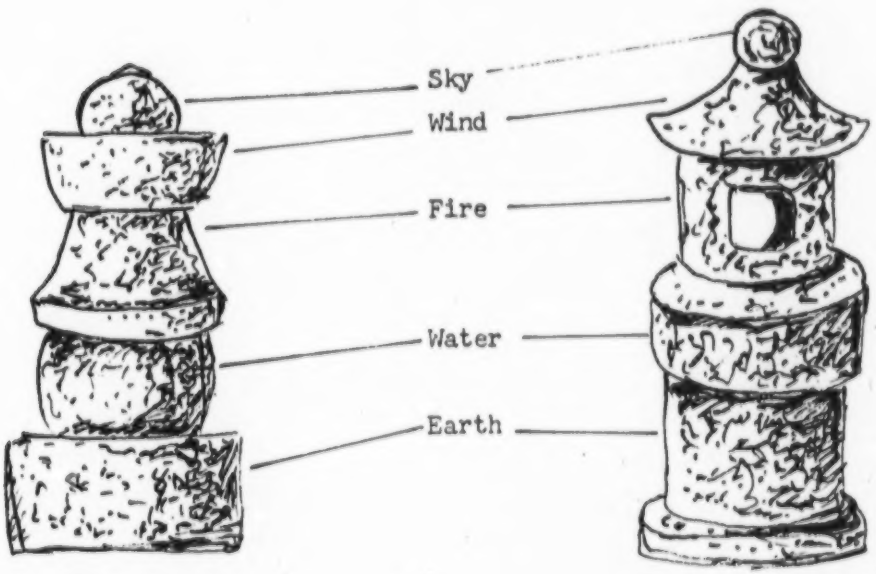
Prevailing in all phenomena of the Shignon doctrine were and still are the six fundamental Greats from which all things become manifest. The "Greats", Earth, Water, Fire, Wind(Air), Sky (Space), and Consciousness, are evident in the ishidōro (stone lanterns) and gorintō (memorial stone).

The first five Greats, those used on lanterns and memorials, belong to the concept of form or body in the Buddhist doctrine. (Illustration 8). Ishidōro are commonly found in the simplistic and naturalistic chaniwa (ceremonial teahouse garden).

The twelve signs of the oriental Zodiac (Jūni-shi) are all animals. Although the juni-shi is not used as a calendar today, birth signs are familiar to everyone. The animals are also found on postage stamps (kitte) and wooden votive tablets found at shrines (ema).

The whole Universe to the Buddhist is a system of causes and effects. The most minute particle of dust embodies the whole universe. Everything is mutually identified and harmonized. Therefore man is intimately related with nature.

Western civilization confronts the environment whereas Oriental civilization adapts conditions of human living to natural conditions - a union of man and nature to resolve conflicts. Buddhism has helped the Japanese develop aesthetic sensitivity to their natural environment.



Gorintō Ishidōro

Figure 8

BEST COPY AVAILABLE

Zen - Meditation

Concepts of Zen reached Japan during the Nara period but were not popular until the end of the 12th century during the onset of the Kamakura period. It was a vital part of Japanese culture during the rise of the shogunate.

In Zen, the Japanese found identification with nature beyond the worship of beauty in nature and a "preference for restraint and understatement which included the arts and poetry."[21]

The essence of literature during the 13th century was reflected in the words "wabi" and "sabi". Poets such as Fujiwara no Shunzei wrote about natural phenomena such as the moon, cherry blossoms, autumn colors, rain, and snow which symbolized universal human feelings and aesthetic possibilities. The predominant themes were melancholy, sadness, and loneliness.

Sumi-e (ink painting), ikebana (flower arranging), chanoyu-e (tea ceremony), and shodō (calligraphy) all became extensions of the Zen experience.

In Zen meditation, the mind, body, and spirit sought harmony with nature and each other.

Haru same wa	The spring rain
Ki no mo ka no mo no	Soaks this and that,
Kusa mo ki mo	The grasses and trees,
wakazu midori ni	Dyeing them all green[22]
Somuru narikeri.	Without distinction.

(Fujiwara Shunzei)

Confucianism - A Moral Code

Confucianism introduced from China in 285 A.D. ushered in a high moral code of behaviour and moral ordering. The highest protocal was the family.

The concept of family "ie" ("uchi") came to mean any tightly knit group. "Uchi no kaisha" (family company) was developed from Confucian philosophy.

Confucianism reinforced native industriousness. Farmers, artisans,

fine artists, writers, gardeners, actors, and others,irregardless of occupation,took extreme pride in their work - pride that was balanced with humility and restraint. Skills were perfected to such a high degree that they became a cohesive factor in Japanese society to the extent that Japan had a national character.

Nature was portrayed by individuals with highly trained skills-individuals who possessed "yūgen" and"aware". There was a deep sensitivity toward each other, their work, and the role nature played in the character, quality, and soul of their work. The Japanese proverb, "Chiri mo tsumoreba yama to naru."[23] (Even dust amassed will grow into a mountain or Great oaks from little acorns grow) is exemplary of the Confucian attitude. (Illustration 8)

Illustration 8

Generally the Japanese do not profess any one religious affiliation - Shintōism, Buddhism, or Confucianism. Japanese life is in the delta of these three streams of thought. This late medieval tanka poem expresses

BEST COPY AVAILABLE

the universal question of "now" or "thusness" exemplified by the Japanese approach to religion.

Hito mo yo mo
omoeba aware
iku mukashi
iku utsuri shite
ima ni nariken.

Mankind and man's world:
think on them and you wonder -
how many ages,
how many changes have brought us
to this moment we call "now?" [24]

Ki - The Universal

Everything in existence has spirit and body. The stone has a stone's spirit, the flower a flower's spirit and so on. This spirit is called Buddha nature - it is the property of all things. Therefore another word for spirit is property. The body of living things is the sum of its spirit parts.

Animals eat when hungry, whimper when hurt. They act according to demands placed upon them by living with their animal spirits or basic instincts. Humans also have basic instincts but they are balanced with reason. Man is a combination of the spirits of all things and is therefore possessive of a higher element, the soul.

For those who believe in the universal, they must accept both positive and negative ki because it is part of the spirit of all things. Birth and death, good and evil, night and day, natural disasters and natural pleasantries balance the universal as symbolized in In and Yo. (Figure 10) The person who possesses ki has his soul at the center of the universal represented by In and Yo. In this central, transitioning area both reason and animal instincts are balanced to guide the soul's path through life. Because of this centrality, the Japanese as a society

have learned to live with their sometimes very unfriendly environment. Nature is accepted as part of the universal.

Figure 10
In and Yo

Shibui
(The Relationship between
Elegance and Simplicity)

Chadō (The Way of Tea)

The first tea seeds were brought to Japan from China during the T'ang Dynasty (618 - 905) as a cultural exchange. Although chanoyu (literally hot water for tea) was Chinese in origin, the Japanese refined tea ceremony so that it was a composite of art forms and Zen philosophy. The foundation for Nihon no chadō (Japanese way of tea) was laid when the first humble tea room was constructed. The father of tea ceremony and a designer of traditional tea rooms was attributed to the Zen priest Kaisan Murata Shukō (1422-1502).

Tea ceremony advocated sabi (patina, age, simplicity) and wabi (understanding the use of the inexpensive and understated as opposed to the ostentatious and expensive) as a means for the individual to detach himself from the rest of life to be in harmony with nature. Respect for and appreciation of natural materials as well as the cumulative aesthetic of the landscaping, sumi-e (ink painting), roji (tea garden), and ikebana (flower arrangement - most formal is the rikka) made each ceremony one of a kind - "The one chance in one's lifetime." (Takeno Jō-ō -15th century tea master.) (Illutration 9).

The seven characteristics of wabi beauty as evidenced in the tea house and environs are: irregularity, simplicity, austerity, naturalness, mystery (yūgen), ethereality, and tranquilty.[25] Both host and guest had a knowledge of architecture, landscaping, the tea utensils, and art. It was the tea ceremony that raised the use of humble peasant wares to a high form of art. The natural and ordinary became the prized and acclaimed. Wabi is still an important component of today's chanoyu.

Tea houses blend into the natural surroundings (Illustration 10). The movement of the sun (light-yo and shade-in), the changing of the seasons (summer-yo and winter-in), and the alterations made by the weather are taken into consideration. It is said that the tea room

reflects the many faces of nature and"sings the praises of the passing seasons."[26] In the tea room, there is a deep awareness of the season - an awareness apparent in the utensils used, the style and type of flowers used in the ikebana, the sumi-e or shodo hung.

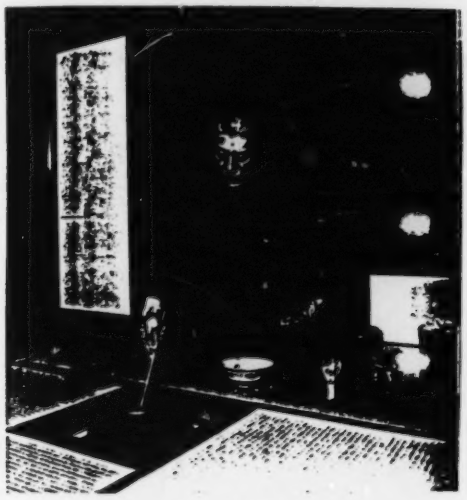


Illustration 9

The refined sense of nature that the Japanese have can best be illustrated with a comparison to both Korea and China. The Chinese garden would be meticuously cleaned before guests arrived. The Korean guest would find a garden strewn with dead leaves and branches quite beautiful. On the other hand, the Japanese would clean the leaves up and then just before the guests arrived, gently shake the branches so that a few fell along the path.[27]

(Hayashi)

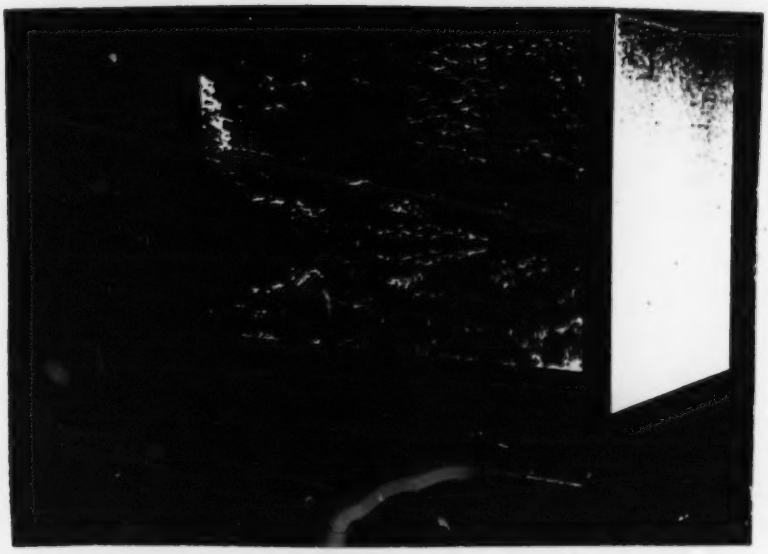


Illustration 10

The Japanese tea ceremony, chanoyu, has been unaffected by the progress of civilization as it pulsates the rhythm of nature in Japanese culture.

BEST COPY AVAILABLE

Ikebana (Flower Arrangement)

During the Onin Wars in the late 1400's, Kyoto was devastated and violence spread throughout the country.

Rokkakuda Temple, the birth - place of Ikenobo style Ikebana, was a center for the worship of Kannon (Goddess of Mercy) and Prince Shotoku (earlier Japanese ruler). The ravages of war made plants and flowers seem even more precious. In response to this turmoil, Senno Ikenobo created an Ikebana style to "express the depth of nature's changing beauty and related that beauty to human life."[28]

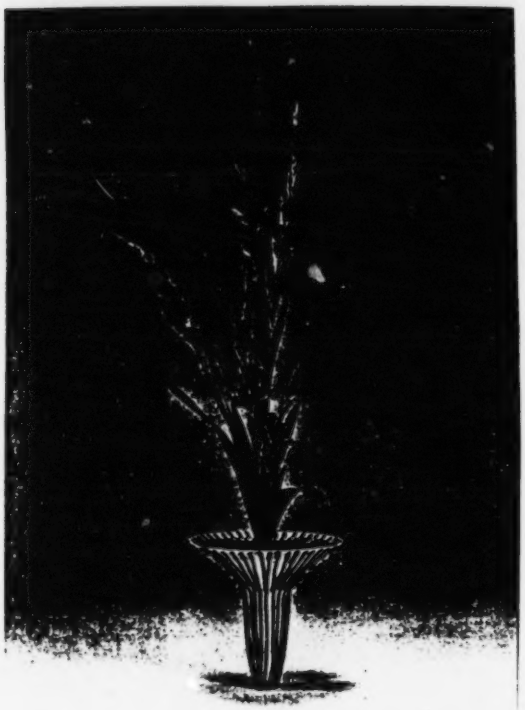


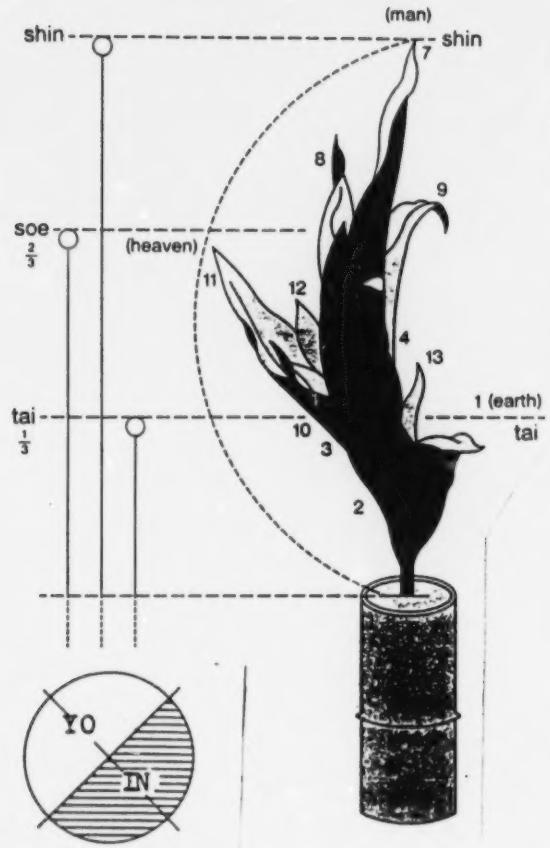
Illustration 11

The Shoka Shofutai style, still popular today, expresses the growing energy and inner beauty of naturally growing plants and flowers. The vase is considered to be a symbol of the source of life. (Illustration 11).

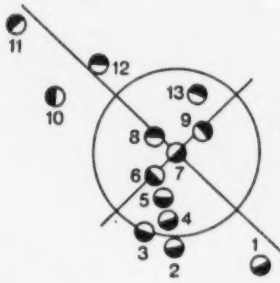
The three yakueda (main parts) of this style are tai, soe, and shin. Tai emerges to illustrate the form of the plant after life has just begun. It expresses the energy of young plants and their dream of growth. Soe extends towards the light (yo) and adapts as it grows. Shin at first leans with soe toward the light but as it gets stronger, it goes back toward the center of the vase. Shin shows upward growth and the will of plants to live. The proportions of the yakueda are shown in **Figure** 10.

Insertion patterns conceptualize in and yo of the location as well as in and yo of the arrangement. (Figure 11). Even plants in nature exhibit in and yo as some parts of the plant face the light (yo) while other parts don't (in).

After World War II, a free-style devloped called "jiyuka". Although under virtually no style constraints, it too was deeply concerned with the impact nature had upon man. This style continues to grow in popularity.



Relation of *in* and *yo* spaces as seen from above



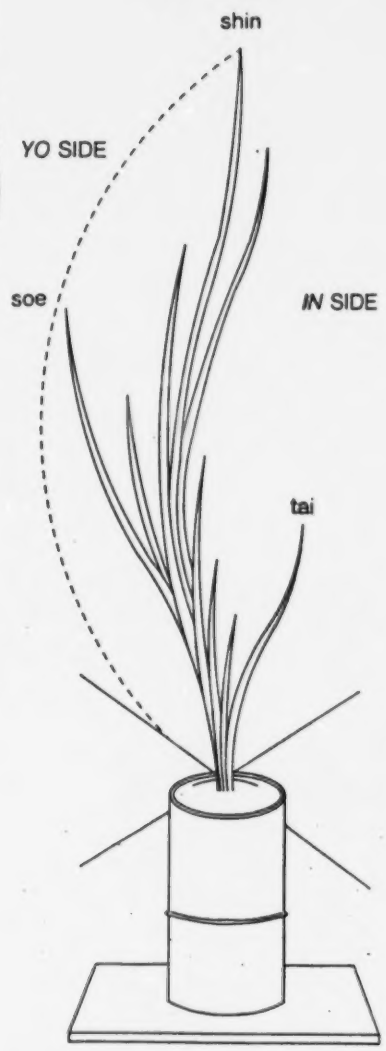
front (*yo*)

back (*in*)

Direction each leaf faces, and position of stem tip, seen from above.

Figure 11
The In and Yo of Ikebana

Figure 10



Pattern of basic shoka showing shin, soe, tai, and ashirai. In a traditional vase, a matagi kubari (forked stick) holds the stems in place.

Ikebana has reflected the life style and thinking of each age. The Ikēbana spirit is still nurtured in a culture which is closely connected to the beauty of the landscape and the changing seasons where plants and flowers in abundance offer a promise of life.

The Effects of Nature on Culture

Shodō (Calligraphy)

The Japanese use 881 essential characters and 1,850 general use characters from the thousands available. In 1951, 92 additional characters were added for use in personal names.

The origin of the characters can be traced back to ancient China. The pictographs were eventually transformed and stylized to their current form. By the time the Japanese were introduced to kanji by Buddhist monks from Korea in the 3rd century, it had become quite ideographic and abstract. The Japanese simplified some of the kanji to develop kana which enabled them to create texts.

In spite of the regulation and the fixed number of strokes, calligraphy became self-expression. (bokuseki). Ink "traces" (hisseki) revealed something about the individuality of the writer. Shodo became a reflection of the writer's personality. (Illustration 12 A)

The educated person attached great value to the "Four Treasures"- brush, ink, rubbing stone, and the

Illustration 12A

material used for writing on , paper or silk. The preparation of the sumi (ink) on the suzuri (grinding stone)was a form of meditation which prepared the shodoist for his encounter with the blank paper.

The mood induced by nature - the sound of the rustling leaves in a spring rain, the flaming colors of autumn's attire, the scent of fresh summer flowers - created a tranquil and harmonious predisposition for self-expression through calligraphy. It was only natural that the art of calligraphy ally with tea to express the special aesthetic of the ceremony - an alliance that still exists.

Mon (Crests)

Mon were crests originally designed by the warring samurai to identify the family. Traditionally symbols of nature such as the crane, wisteria, peony etc. were used for the decorative symbols (Illustration 12).

Following the establishment of the Tokugawa shogunate in 1603, there was a long period of peace and the mon became enclosed in a circle. It also became common for peasants to have mon. In 1868, the Emperor had the chrysanthemum reserved exclusively for the Royal Family.

Illustration 12
Mon

Kenchiku
(Architecture)

An examination of Japanese homes can lead to an understanding of how the Japanese have managed their relationship with nature in spite of congestion. "In their traditional houses, the Japanese have evolved a very special relationship between the home module and the surrounding public space, between "inside" and "outside".[29]

To the Westerner a house is an object in which to live but to the Japanese the house is a context in which to develop relationships.- relationships with each other and their small segment of nature, their garden. The Japanese home like the tea room changes with the seasons as their tiny gardens are considered part of the "inside" spaces. The changing seasons are also evident indoors in the tiny family shrine where ikebana and shodo hang in mutual accord.

The traditional Japanese house frame carries the load with removable storm windows and sliding shoji screens. Typically a garden is in view when the shoji are opened. The concept of "borrowed landscape" expresses the spirit of the trees, stones, and all that is natural outdoors by taking that which is distant and incorporating it into the scene so that it appears to be near. "Inside-outside relationships are thus integrated and highly variable, but edges and boundaries are also clearly delineated."[30] (Illustration 13).

The main materials of traditional homes and Shinto shrines were wood, paper, earth, and stone. The construction of the homes spread outwards rather than upwards because of the danger of earthquakes. The construction was inexpensive and easily rebuilt. (Figure 12)

Illustration 13

BEST COPY AVAILABLE

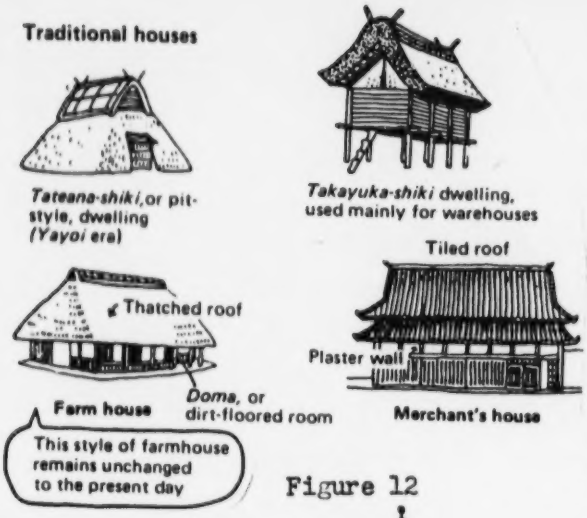


Figure 12

With the advent of other religions such as Buddhism, there was a greater variety of building materials used and the structures, particularly the temples, became higher. Rather than leave the materials natural, gilt and paint were applied. The temple pillars were painted red so that the temple would vibrate against the natural green landscape.

As the population steadily increased in the cities, the Japanese had to find other means to enjoy nature - adapt, adopt, or harmonize. Even in the densest of areas, vege - tation managed to appear. To separate private (yo) from public (in) spaces a transition zone became important. In this tiny area emerged simple arrangements of rocks and/or plants, a scroll with poetry about nature, or noren (hanging strips of cloth).

On balconies or indoors, bonsai, or other potted plants are carefully tended now so that nature stays within the home. "Our history as an island people gives us an inherited sense of inward orientation, to stay within nature, within society, within the designed space . . .

We see the invisible expanse of nature through the solid masonry walls."[31](Kurokawa,1988)

Ichiban Ii Tokoro (The Best Places)

The gardens and parks of Japan, irregardless of size, are the spirit of nature made manifest in material form. Rocks like mountains are carefully placed in meticulously raked seas of snow-white gravel. This

enduring timelessness is surrounded by the perishability and changability of the plant life. In spite of the variety of organic and inorganic materials, the interrelationships, although carefully contrived, suggest naturalness and simplicity.

The changes in nature are noticeable even in the pathways. The stones are intentionally arranged asymmetrically so that the participant must look down at the ground to appreciate its beauty. The luxurious moss sprinkled with dew is a favorite eye-catcher. Before the path becomes symmetrical and carefully laid, there might be a stone lantern to indicate that a change is about to occur.

Kyoto has passed a law protecting the cityscape. Whole sections of the city and its surrounding landscape are kept in repair but left as they were thousands of years ago. Residents are encouraged to renovate in a way that keeps the homes harmonious with the traditional.

The aesthetic beauty and history in many of these public places of natural beauty requires a public that can be trusted. Nowhere in Japan is the spirit of nature and the spirit of a people more evident than in her gardens and parks entrusted to the people. Perhaps it is the Kami they seek to protect and honor.

One aspect of the Japanese is their ability to miniaturize and reduce. Small gardens are as revered as large ones. The epitome of smallness is captured in the bonsai which is a miniaturized landscape as beautiful and enduring as its larger counterpart. Even in the tiniest gardens are these underlying philosophies: "Shintoism which reveres nature, Buddhism which reveres life and Zen which seeks to perceive the fundamental reality in all things and abide by the laws of nature."[32]

What has become now
of the cherry trees
at your mountain home?
On the capital's blossoms
the winds of spring are blowing.

At my mountain home
your footprints have disappeared
from my empty garden-
where over scattered blossoms
the winds of spring are blowing.[33]

Bungaku (Literature)

"The artist must seek his inspiration in the life he finds around him, in objects and incidents which he can witness himself and with which he can find some sort of artistic identification." [34]

(Matsuo Basho)

Some of the basic concepts inherent in Japanese literature are found in the meaning of the words "mono no aware", "sabi", and "wabi". "Momo" refers to nature, society, one's environment, destiny. "No" is indicative of the possessive. "Aware" indicates the deepest and strongest human emotion. From the mythological age, it was believed that for humans to oppose nature or change nature was against the will of the gods. It was man's position to work in harmony with nature for it was god that had provided both nature and man's destiny. The other concepts sabi, wabi, and yūgen were discussed earlier.

Ki no Tsurayuki (872?-945) listed in the following words the themes of Japanese poetry in the Kokinwakashu, a collection of 1,111 poems

"!.. when they looked at the scattered blossoms of a spring morning; when they listened of an autumn evening to the falling of the leaves; when they sighed over the snow and waves reflected with each passing year by their looking glasses; when they were startled into thoughts on the brevity of life by seeing the dew on the grass or the foam on the water; when, yesterday all proud and splendid, they have fallen from fortune into loneliness; or when, having been dearly loved, are neglected.'" [35]

Previously, during the Nara period, the Manyōshū was completed. It was a collection of 4,500 poems dealing with the themes : beauty, tragedy, cause and effect, and time. At this time tanka, waka, and uta were popular. All of these poetic forms were short.

During courtship of the 9th century, poetry was popular. Since women were considered unladylike if they learned Chinese and therefore kanji, short waka poems were sent along with seasonal flowers. From this period on, poetry became intimately connected with love, the relationship of the seasons to emotions, and the visual arts. Suitable

poetry oftem extemporaneously related to nature appeared on every conceivable form of art - the kimona, lacquerware, sumi-e, pottery . . .

From the 9th to the 13th centuries, the Japanese developed their own unique script called kana which gave the Japanese a far greater latitude in written expression.

The waka poetry of Komachi, both a famous and infamous poetess of the 9th century has survived and illustrates the way in which metaphores related to nature were used to express another meaning. Komachi was said to have been a famous beauty who was in later years possessed by a vengeful spirit of one of her many earlier lovers.

Hana no iro wa
Utsurinikeri na
Itazura ni
Waga mi yo ni furu
Naga seshi ma ni.

The flowers withered,
Their colors faded away,
While meaninglessly
I spent my days in the world
And the long rains were falling.[36]

For the next thousand years, the major portion of waka was devoted to the seasons. Some words developed seasonal arbitrary meanings. The moon, for example, always meant the moon in autumn when it was most appreciated. Unless qualified. Summer and winter poems were accorded only half the space that fall and spring poems received.

Unlike the tanka and waka poetry of five, seven, five, seven, and seven syllables, the haiku poetry had five, seven, and five syllables. The brevity of this style,popular in the Edo period,appealed to the reader's imagination - not what they said but what they suggested was important. The originator of the haiku was Matsuo Bashō (1644-1694) who was deeply influenced by Zen philosophy. His was a quest for the ultimate in truth, beauty and brevity. (Figure 13)

古池や蛙飛び込む水の音

5 syllables	Fu-ru-i-ke-ya An old pond
7 syllables	Ka-wa-zu-to-bi-ko-mu A frog jumps in
5 syllables	Mi-zu-no-o-to The sound of water

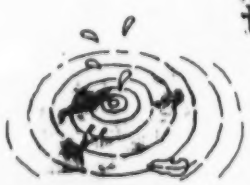


Figure 13

The pleasure in haiku is in pondering its meaning.

The words of poetry will never fail.
They are as enduring as evergreen boughs of pine,
Continuous as trailing branches of willow;
For poetry, whose source and seed is found
In the human heart, is everlasting.
Though ages pass and all things vanish,
Poems will leave their marks behind,
And the traces of poetry will never disappear.[37]

O'Matsuri (Festivals)

Both Buddhism and Shintoism emphasized group ceremonies and celebrations but the origin of such festivals has been lost in the mist of time.

Shinnen Omedetô (Happy New Year)

In the New Year, homes are decorated with straw and pine to symbolize strength and longevity. The pine also symbolizes a tree down which the gods may descend from heaven.

Kamakura Festival

During the New Year's festivities in Akita Prefecture, the adults help children build igloos in which they put alters to the God of Water. At night, they gather in the igloos for refreshments.

Hina Matsuri (Girl's Day)

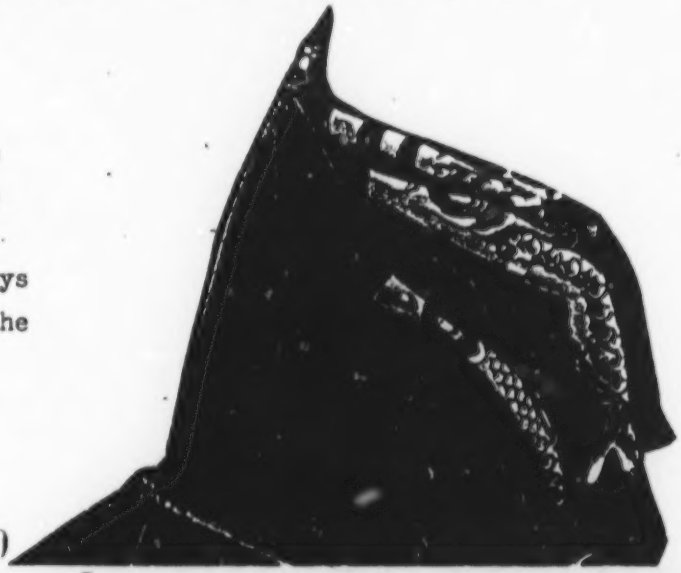
On March third, girls are honored and they are wished much happiness. Ikebana of gently curved peach blossoms express the feeling of new life after a long winter.

Shumbun no Hi (Vernal Equinox Day)

This a particularly meaningful day in which individuals commune with nature in order to reaffirm all things in nature.

Tango no Sekku (Boy's Day)

On May 5th, warrior dolls are displayed with the hopes that boys will be strong and healthy. Carp banners are flown on homes with boys and iris leaves are placed under the eaves to ward off evil.
(Illustration 14)



Tanabata (Star Festival)

July 7th celebrates the meeting of two star-crossed lovers, Altair and Vega who, for the rest of the year are separated by the Milky Way. Children write poems on tiny pieces of paper and tie them with colorful ribbons to bamboo branches. Bamboo is the symbol for virtue, fidelity, and constancy.

O-Bon (Festival of the Dead)

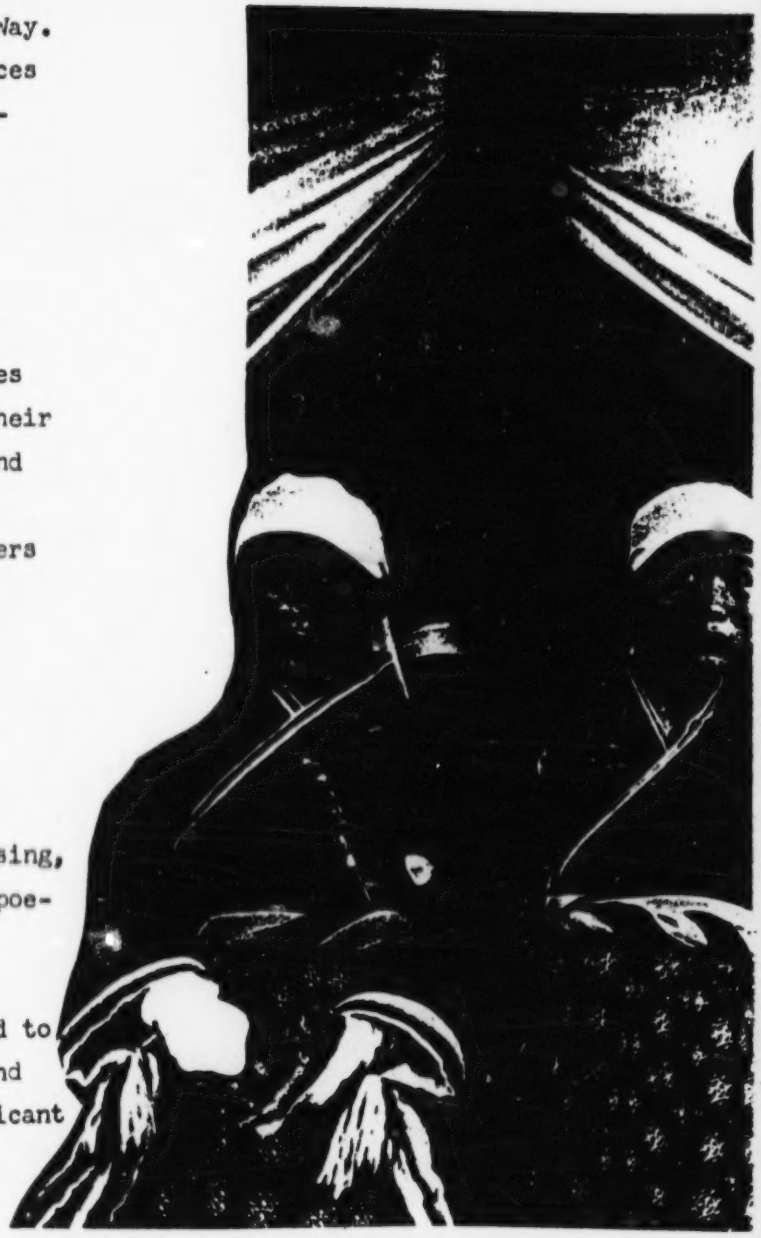
At the end of the planting season, people prepare their homes to welcome back the spirits of their ancestors. Graves are cleaned and decorated as Kami return during this mid-August festival. Villagers enjoy the cool of the evening as dancers in traditional rhythm entertain throughout the night.

Tsuki-moni (Moon-Viewing)

Throughout the nation at historic locations, individuals gather to watch the moon. They sing, dance, compose music, and write poetry to honor the moon.

Bunka no Hi (Culture Day)

Numerous activities are held to mark the importance of culture and award those who have made significant contributions.



Dancing for godly favor, Hagi schoolboys in traditional costume gather at the Tamae Shrine during a fall Shinto festival.

BEST COPY AVAILABLE

There are thousands of festivals throughout Japan to celebrate the gods, kami, flowers, children, fertility, harvest . . . an endless list that makes the nation colorful and dynamic.

Many of these festivals go back into Japanese history when man and nature were not separate entities but part of a greater Universal.

Bijutsu no Yūgen
(Mystery and Depth of Art)

Vincent Van Gogh wrote to his brother Theo . . .

> "If you study Japanese art, you see a man who is undoubtedly wise, philosophic, and intelligent who spends hi time how? In studying the distance between the earth and moon? No. In studying the policy of Bismarck? No. He studies a single blade of grass. But this blade of grass leads him to draw every plant and then the seasons, the wide aspects of the countryside, then animals, then the human figure. So he passes his life, and life is too short to do the whole."[38]

To understand the importance of nature in the world of Japanese art. one must delve into the deepest motives of the artist himself. It cannot be understood by a scientific perception of materials. It must be . . an understanding of the intercourse between the artist and nature as reflected in his work. "What I try to do is to help the wood become what it wants to be."[39] (Tatsuaki Kuroda)

The process of doing something is called form or "kata". This process irregardless of the expressive medium, harmonizes nature, the aesthetic, and the artist so that it is virtually impossible to take one aspect out of context. Although the artist seeks to blend nature and his creative work, he delights in expressing nature apart from man himself as the chief object of his art.

Both Shinto and Buddhism were and still are conducive to artistic expression. Knowledge of and sympathy for nature had origins in Shinto Kami. Buudhist Zen philosophy provided shugyō (mental training) for the artist who responded with more intuitive and less intellectualized renderings. Reality and mysticism, rational and intuitive, in and yo were conspicuous in Japanese art. The Zen artist was a "polished mirror" who reflected things as they were and grasped the true essence of nature. His mind and the object became one.

Motifs were taken from nature (Illustration 16) and rendered in simple, stylized, asymmetric, harmonious and imaginative ways. Generally, line and color predominated with little or no attention to volume.

Sometimes representations of mountains, pines, or people had a religious or philosophical concept that could not be understood except through commonly accepted symbols of that culture. Plum blossoms were not just spring flowers, they were symbolic of immediate hope; pine trees were symbolic of strength and longevity; and bamboo represented fidelity and constancy.

The Japanese prefer "shibui"(simple and understated) to "hade"(gaudy and ostentatious). Signs of old age and wear are appreciated. In fact, a technique, "negaro", creates artificially induced wear.

Natural materials have always been utilized with roughness, irregularities, and flaws acceptable. In Chanoyu, the tea cups are both visually and tactually pleasurable.

The Japanese in their fusion of art, nature, and the artist "have produced an art which for its masterful presentment, in a truly decorative spirit, of the charming natural objects with which they are surrounded stands unrivalled in the world's history." [40]

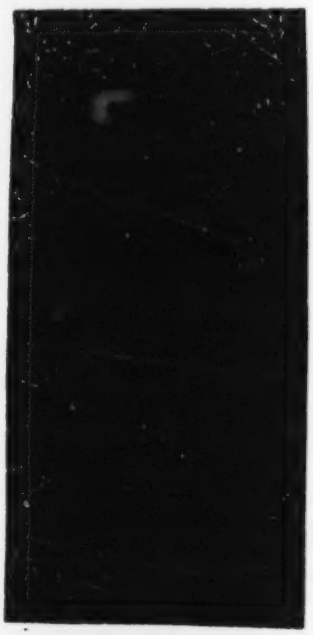


Illustration 16

Conclusions

Wa
(Collective Harmony)

> "The essence of a thing is found not in the details but the whole."[41]

By taking nature from the whole in order to make "connections", it has become apparent that the concept of nature has repeatedly melted back into the whole of each discourse. By separating "in", the transition has somehow been subtly made to "yo" and harmony restored. The apparent dichotomies have yielded new harmony. Are not the beginnings and ends indeed interesting?

Since nature has played such a vital role in the Japanese cultural matrix, it would behoove the West to look East to understand why nature is more than superfluous to a harmonious society. It is a biological imperative that the West come s to terms with nature within the Universal context. Perhaps goals would merge into a common concern for our environment.

> "Isolation is at an end: we need to stretch ourselves, each to understand the other, so that the future may be global and fulfilled."[42]
>
> (Bernard Leach)

The discourse in this paper has "gone to nature to learn about nature". As the individual polaroid experiences (Religion, Chadō, Ikebana, Gardens, Shodō, Matsuri, and Art) gradually develop, they emerge not as individual pictures but as a montage of "Wa". . . a red sun captured in clouds of isolation slowly emerging.

NOTES

1. Carter, Steven D, Waiting for the Wind (N.Y.: Columbia University Press, 1989), p.124.
2. Rimer, J. Thomas, Pilgrimages (Honolulu: University of Hawaii Press, 1988); p.ix.
3. Ibid., p.6.
4. Basho, Matsuo, The Narrow Road to the Deep North and Other Travel Sketches (Baltimore: Penguin Classics, 1969), p.28.
5. Rimer, Pilgrimages, p.6.
6. Stryk, Lusien, Encounter with Zen (Ohio: Ohio University Press, 1981), p.118.
7. Keene, Donald, The Pleasure of Japanes Literature (N.Y.: Columbia University Press,1988), p.9.
8. Takashi, Iwabuchi, Nature (Tokyo:International Society for Educational Information), p.4.
9. DeMente, Boye, Discovering Cultural Japan (Illinois: National Textbook Co., 1988), p.9.
10. Carter, Waiting for the Wind, p.20.
11. Ibid., p.276.
12. Ibid., p.181.
13. Ibid., p. 75.
14. DeMente, Discovering Cultural Japan, p.2.
15. Moore, Charles A.(Editor), The Japanese Mind (Honolulu: University of Hawaii Press, 1987), p.25.
16. Galef, David, Even Monkeys Fall from Trees and Other Japanese Proverbs (Tokyo: Charles E. Tuttle Company, 1989), p.219.
17. Carter, Waiting for the Wind, p.58.
18. Ibid., p.125.
19. Ibid., p. 32.
20. Tanabe Geaorge J. and Willa Jane Tanabe, The Lotus Sutra in Japanese Culture (Honolulu: University of Hawaii Press,1989), p.110.
21. Cortazzi, Hugh, The Japanese Achievement (N.Y.: St. Martin's Press, 1990), p.87.
22. Tanabe, The Lotus Sutra in Japanese Culture, p.114.
23. Galef, Even Monkeys Fall from Trees, p.32.
24. Carter, Waiting for the Wind, p.114.
25. Tanaka, Seno, The Tea Ceremony (N.Y.: Harmony Books,1973), p.201.
26. Ibid., p.14.
27. Hayashi, Shuji, Culture and Management in Japan (Tokyo: University of Tokyo Press, 1988), p.137
28. Ikebana Headquarters, Free Style (Kyoto: NCP Co., Ltd., 1988),p.1.
29. Greenbie, Barrie B., Space and Spirit in Modern Japan (London: Yale University Press,1988), p.14.
30. Ibid., p.16.
31. Ibid., p.33.
32. DeMente, Boye, Everything Japanese (Illinois: National Textbook Co., 1989), p.93

33. Carter, Waiting for the Wind, p.164.
34. Rimer, Pilgrimages, p.5.
35. Cortazzi, The Japanese Achievement, p.58.
36. Ibid., p.59.
37. Brazell, Karen (translator), Twenty Plays of the No Theatre (N.Y.: Columbia University Press,1970), p.71.
38. Stryk, Encounter with Zen, p.6.
39. Adachi, Barb, The Living Treasures of Japan (Tokyo: Kodansha International Ltd.,1973), p.32.
40. Cortazzi, The Japanese Achievement, p.38.
41. Hayashi, Culture and Management in Japan, p.73.
42. Adachi,The Living Treasures of Japan, Introduction.

BIBLIOGRAPHY

Adachi, Barbara. "The Living Treasures of Japan." Tokyo: Ko-International Ltd.,1973.

Audsley, George, and Thomas Cutler. "The Grammar of Japanese Ornament." N.Y.: Arch Cape Press, 1989.

Basho, Matsuo. "The Narrow Road to the Deep North and Other Travel Sketches." Baltimore: Penguin Classics, 1966.

Baten, Lea. "Japanese Animal Art." Tokyo: Shufunotomo Co., Ltd. 1989.

Bonsai Kai of the Japan Society. "An Introduction to Bonsai." N.Y.: Gallery Books, 1989.

Brazelli, Karen. "Twenty Plays of the No Theatre." N.Y.: Columbia University Press, 1970.

Carter, Steven D. (translator). "Waiting for the Wind." N.Y.: Columbia University Press, 1989.

Cortazzi, Hugh. "The Japanese Achievement." N.Y.: St. Martin's Press, 1990.

Delza, Sophia. "T'ai Chi Ch'uan." Ohio: The Goods New Publishing Co., 1961.

DeMente, Boye. "Discovering Cultural Japan." Illinois: National Textbook Company, 1988.

DeMente, Boye. "Everything Japanese." Illinois: National Textbook Company, 1989.

Ford, Barbara, and Oliver R. Impey. "Japanese Art from the Gerry Collection in the Metropolitan Museum of Art." N.Y.: Harry N. Abrams, Inc., 1989.

Galef, David (translator). "Even Monkeys Fall from Trees and Other Japanese Proverbs." Tokyo: Charles E. Tuttle Company, 1989.

Gotze, Heinz (editor). "Chinese and Japanese Calligraphy." Munich: Prests-Verlag, 1989.

Greenbie, Barrie B. "Space and Spirit in Modern Japan." London: Yale University Press, 1988.

Hajek-Forman. "Japanese Woodcuts." Czechoslavakia: Artia.

Hajek,Lubor. "Japanese Graphic Art." New Jersey: Chartwell Books, Inc., 1976.

Hall, John Whitney. "Japan from Prehistory to Modern Times." N.Y.: Dell Publishing, 1971.

Hayashi, Shuji. "Culture and Management in Japan." Tokyo: University of Tokyo Press, 1988.

Heisig, James W. "Remembering the Kanji." Tokyo: Japan Publications Trading Co., ltd., 1977

Hunter, Janet E. "The Emergence of Modern Japan." N.Y.: Longman Inc., 1989.

Ikebana Headquarters. "Shoka Shofutai - I." Kyoto: NCP Co., Ltd., 1988.

Ikebana Headquarters. "Free Style." Kyoto: NCP Co., Ltd., 1988.

Ishizawa, Masao, Ichitaro Kondo, Jo Okada, and Yutaka Tazawa (editors). "Textiles and Lacquer." Tokyo: Tōto Shuppan Co., Ltd., 1958.

Japan Travel Bureau. "A Look Into Japan." Japan: Japan Travel Bureau, Inc., 1985.

Jarves, James Jackson. "A Glimpse at the Art of Japan." Tokyo: Charles E. Tuttle Company, 1984.

Keene, Donald. "The Pleasures of Japanese Literature." N.Y.: Columbia University Press, 1988.

Komatsu, Shigemi and Kwan S. Wong. "Chinese and Japanese Calligraphy." N.Y.: Neues Publishing Company, 1989.

Maraini, Fosco. "Meeting with Japan." N.Y.: The Viking Press,1959.

Matthiessen, Peter. "Nine-Headed Dragon River." Boston: Shambhala Publications, Inc., 1985.

Moes, Robert. "Mingei." N.Y. Universe Books, 1985.

Momiyama, Nanae. "Sumi-E." Tokyo: Charles E. Tuttle Co., 1967.

Moore, Charles A. (editor). "The Japanese Mind: Essentials of Japanese Philosophy and Culture." Honolulu: University of Hawaii Press, 1987.

Neuer, Roni. "Ukiyo-E." N.Y.: Gallery Books, 1988.

Reischauer, Edwin O. "The Japanese." Cambridge, Mass.: Harvard University Press, 1977.

Rimer, J. Thomas. "Pilgrimages." Honolulu: University of Hawaii Press, 1988.

Saito, Ryukyu. "Japanese Ink Painting." Tokyo: Charles E. Tuttle Co., 1959.

Siudzinski, Paul. Japanese Brush Painting Techniques." N.Y.: Sterling Publishing Co., Inc., 1978.

Sōshitsu Sen XV. "Chanoyu - The Urasenke Tradition of Tea." N.Y.: Weatherhill, 1988.

Stevens, John and Shirata Rinjiro. Aikido - The Way of Harmony." Boston: Shambhala, 1984. (omit)

Stryk, Lucien. "Encounter with Zen." Ohio: Ohio University Press, 1981.

Takashi, Iwabuchi. "Nature." Fact About Japan. Tokyo: International Society for Educational Information, 1989.

Tanabe, George J. and Willa Jane Tanabe. "The Lotus Sutra in Japanese Culture." Honolulu:University of Hawaii Press, 1989.

Tanaka, Senō. "The Tea Ceremony." N.Y.: Harmony Books, 1973.

Tazawa, Yutaka. "Japan's Cultural History - A Perspective." Japan: Ministry of Foreign Affairs, 1979.

Tohei, Koichi. "Ki in Daily Life." Tokyo: Ki No Kenkyukai H.Q.,1978.

Turnbull, Stephen R. "The Book of the Samurai." N.Y.: W.H. Smith Publishers Inc., 1982. (omit)

Varley, Paul and Kumakura Isao, (editors). "Tea in Japan." Honolulu: University of Hawaii Press, 1989.

Warner, Langdon. "The Enduring Art of Japan." N.Y.: Grove Press Inc., 1952.

Watts, Alan W. "The Way of Zen." N.Y.: Pantheon Books, Inc., 1957.

Yamada, Sadami. "Complete Sumi-E Techniques." Tokyo: Japan Publications, Inc., 1984.

Yoshikawa, Takashi. "The KI." N.Y.: Saint Martin's Press, 1986.